



# *Music at Convocation Hall*

*Music at Convocation Hall I*

**Roger Admiral, piano  
Guillaume Tardif, violin**

**Friday, October 5, 2007**

**7:15 pm Pre-Concert Introduction  
by Dr Guillaume Tardif  
Convocation Hall**

**8:00 pm Concert**



Convocation  
Hall

Arts Building  
University of Alberta



UNIVERSITY OF  
**ALBERTA**

## **Program**

Symphony No. 5 (1901-1902) IV. Adagietto (Arr. G Tardif)	Gustav Mahler (1860-1911)
Piano Sonata, Op. 1 (1907-8)	Alban Berg (1885-1935)
Phantasy, Op. 47 (1949) In memory of Adolph Koldofsky	Arnold Schoenberg (1874-1951)

## **Intermission**

Four Pieces for Violin and Piano, Op. 7 (1910) I. Sehr langsam II. Rasch III. Sehr langsam IV. Bewegt	Anton Webern (1883-1945)
Variations for Piano, Op. 27 (1936) I. Sehr mässig II. Sehr schnell III. Ruhig fliessend	Anton Webern (1883-1945)
Sonata for Solo Violin No. 2, Op. 115 (1948) I. Allegro deciso II. Adagio III. Allegretto gracioso, con anima, flessibile	Ernest Krenek (1900-1991)
Violin Concerto (1935) To the memory of an angel I. Andante - Scherzo	Alban Berg (1885-1935)

**Guillaume Tardif, violin  
Roger Admiral, piano**

## **Program Notes**

Written by Melaena Grierson

### **Gustav Mahler (1860-1911)**

One of the most well known late Romantic conductor/composers, Mahler was formally educated at the Vienna Conservatory almost a generation before the advent of Schoenberg and the Second Viennese School. The last in a line of Viennese symphonists that included Mozart, Beethoven, Brahms, Mahler wrote music that was firmly rooted in Wagner and the German lied (song). His melodies are frequently based on Austrian folk tunes, and he drew on expanded tonalities, programmatic elements, and his affinity with the timbres of the symphony orchestra to realize these folk melodies in greatly expanded form. Although his tonalities were often innovative, he did not break with traditional notions of tonality as did later composers, such as those featured on the remainder of tonight's program. Although Mahler occasionally composed in other forms, his output consists primarily of symphony and songs.

Critical responses to Mahler's music within his lifetime were occasionally pejorative and dismissive of his works as insignificant or too ethnically diverse, yet there is no doubt that he influenced later composers such as Schoenberg and Berg. Also, various aspects of his compositional technique, such as the juxtaposition of high and low styles, and use of quotation and parody, were later seen to have foreshadowed the Postmodernist movement.

### **Symphony No. 5: Fourth movement (Adagietto) (1901-1902)**

(Arr. Guillaume Tardif)

The fourth of the symphony's five movements, this is the best known movement of one of Mahler's best known works. One of Mahler's most conventional symphonies, it nevertheless has some non-conventional attributes, such as Mahler's request that it be scored without a key signature. In Mahler's lifetime, the fourth movement was frequently performed by itself, as concert organizers felt that audiences would not accept an entire Mahler symphony.

The fourth movement is marked *sehr langsam* ("extremely slowly") and is characterized by long-breathed melodies and a level of dissonance that, although it usually eventually resolves, lends the movement a remarkable emotional intensity.

### **Alban Berg (1885-1935)**

Berg's interest in composition did not begin until the age of 15, and he had little formal training in the practice before he began formal studies with Schoenberg in 1904. Schoenberg remained Berg's teacher until 1911, and also became his friend and mentor. Although some of Berg's early music caused a riot among the audience and that performance

had to be halted, his later music, particularly excerpts from his opera *Wozzeck*, enjoyed more audience appreciation. Berg's mature compositional style frequently employed serialism, but with a tonal flavour, and he was fond of inserting quotes from other music within his compositions.

### **Piano Sonata Op. 1 (1907-8)**

Written as a graduating composition from Berg's formal lessons with Schoenberg, this work is a culmination of several of Berg's early piano sketches. Based loosely in B minor, the tonality nevertheless has an undefined feeling due to frequent and extensive chromaticism, whole tone scales, and shifting key areas. The work is in classical sonata form, using the expanding variation idea endorsed by Schoenberg.

### **Arnold Schoenberg (1874-1951)**

Austrian-born Schoenberg was one of the most influential composers and teachers of the twentieth century. Advocating a complete break with tonality, Schoenberg expanded the definition of European art music well past the comfort zone of his audiences, yet his techniques were strongly embraced by his contemporaries and have had a lasting influence on art music compositional styles. He is best known for his development of the 12-tone compositional style, a type of serialism. Based on a "tone row", a fixed arrangement of the 12 chromatic tones, each of the tones must be sounded according to its order in the tone row before the next tone can be heard. Depending on the arrangement of the individual notes in the tone row, the resulting composition can have tonal implications (as in Berg's *Violin Concerto*) or it can be completely chromatic (atonal).

A growing disparity between the composers and the concert-going public prompted Schoenberg in 1918 to found the Society for Private Musical Performances, designed to be a supportive, non-commercial atmosphere in which composers in non-traditional styles could arrange to have their work heard by other composers and proponents of the new styles. The Society had over 400 members at its strongest, and ran for three years before closure due to economic reasons.

### **Phantasy for Violin with Piano Accompaniment, Op. 47 (1949)**

Intensely expressive, *Phantasy* is marked by Schoenberg's use of the juxtaposition of extremes between elements such as dynamics or mode of attack. Divided into sections of distinctive characters, the work engages the listener in constant change, yet is tied together by Schoenberg's technique of developing variation, which allows each individual theme to develop naturally from its predecessor while also exploring its own unique personality.

Composed near the end of his life, *Phantasy* is one of Schoenberg's last compositions, and is fully representational of his use of the 12-tone technique.

## **Anton Webern (1883–1945)**

One of Schoenberg's devotees from the Second Viennese School, Webern is best known for his particularly rigorous and all-encompassing notions of serialism. Textually, his instrumentation was often very sparse, and structurally, his works made increasing use of classical idioms such as canon form. Webern's compositional style was less expressionistic than that of Schoenberg, and he was known for his emotional detachment.

### ***Variations for Piano, Op. 27 (1936)***

One of the best known works of his later period, the name *Variations* is ambiguous since the piece is structured in sonata form, with ternary and binary structures in the first two movements, and the variations occurring in the last movement. Webern wrote the last movement first, and intended the whole to be a kind of suite.

### ***Four Pieces for Violin and Piano, Op. 7 (1910)***

The first piece of this opus was Webern's first published composition in an avant-garde Viennese publication in 1912. The work likely premiered in 1911 at a concert that featured works by Schoenberg's students, but was unpublished in its entirety until 1922.

## **Ernst Krenek (1900–1991)**

The Austrian-born Krenek moved in the same circles as the Second Viennese School. He was good friends with Berg and Webern, and was briefly married to Mahler's daughter. Hugely prolific, Krenek composed for almost 70 years and produced about 240 numbered works.

Drawing on various inspirations throughout his long career, Krenek composed in a number of different compositional styles. Although he composed music in the 12-tone technique and in fact composed the first 12-tone opera, *Karl V*, he did not employ this technique exclusively and at times would endorse a more accessible, tonal, compositional approach. In this spirit, some of his works show a clear influence from Stravinsky, and other works draw from the jazz idiom. In later years, he composed both electronic and aleatoric music.

### **Sonata for Solo Violin No. 2, Op. 115 (1948)**

*I. Allegro deciso*

*II. Adagio*

*III. Allegretto gracioso, con anima*

This work is representative of the period around the 1950s in which Krenek displayed his fascination for serialism. Using the 12-tone row, the piece is written in classical sonata structure. The work is rarely performed, and its inclusion on the program offers Edmonton audiences an opportunity to explore the more elusive repertoire of the 12-tone composers.

### **Anton Berg (1885–1935)**

#### **Violin Concerto: First movement (Andante-Allegretto) (1935)**

Berg's *Violin Concerto*, composed near the end of his life, is probably his best known and most often performed piece. A fusion of tonality with 12-tone serialism, the work also features quotations from folk music, Bach, and Beethoven. This fusion is facilitated by the concerto's tone row, which has strong tonal groupings, such as a set of three notes outlining a D major triad, followed by another set outlining an A minor triad (a classically tonal progression). The tone row also features a grouping in which the first four odd-numbered notes correspond to the four open strings of the violin, and its last four notes, which comprise part of a whole-tone scale, are also the first four notes of the Bach chorale melody *Es ist genug* (*It Is Enough*) which is quoted and expanded upon in the last movement of the concerto.

The work is composed in two movements, each with two divisions. The first movement contains an Andante set in classical sonata form, followed by the dance-like Allegretto.

## **Guillaume Tardif**

Appearances as violin soloist and chamber musician in Canada, the United States, Peru, South Korea, Brazil, Norway, Sweden, Hungary, Austria, the Netherlands, in venues such as Alice Tully Hall (NYC), Glenn-Gould Studio (Toronto), Eastman Theater (Rochester, NY), Itamaraty Palace (Brasilia), National Academy of Sciences (Budapest), Artpia Theater (Daegu, Korea). Collaborated with many leading artists and colleagues in recital and chamber music. Performances on radio and TV, on Canadian and international networks, including a documentary feature about an original composition. Founder and conductor, Eastman String Ensemble (2002-2003). Soloist or leader with groups such as the Lima Philharmonic, Paraiba Symphony, Mesa Symphony, Amadeus Ensemble, Remenyi Ensemble, the Green Arts Orchestra, Brandon Chamber Players, Canadian Chamber Orchestra.

Associate Professor, Department of Music, University of Alberta. Doctor of Musical Art (Eastman School, University of Rochester), Maîtrise and Premier Prix de Violon (Conservatoire du Quebec). Violin studies with J. Angers, M. Hammer, L. Fenyves, L. Elson, D. Lowe, O. Krysa, W. Preucil, and I. Kaler. Recipient of various scholarships, research grants. Laureate at the Canadian Music Competition (1995, 1996). CD recordings (Virtuoso Encores 2004, From the Library of Szigeti 2006), arrangements and cadenzas, pedagogical works for the violin. Frequently invited to adjudicate in Canada. President of the Alberta String Association in 2004-2005, hosted the Banff ASA Conference and Calgary Student Showcase. In 2007, was invited as Visiting Professor at Andong University, Korea, and as a guest lecturer at universities in Brazil and Norway. [www.guillaume.tardif.com](http://www.guillaume.tardif.com).

## **Roger Admiral**

Roger Admiral studied at the University of Western Ontario (BMus, Honours) and the University of Alberta (MMus, DMus). His main teachers were Virginia Blaha, Peter Smith and Helmut Brauss. Roger also studied Lied-duo with Charles Spencer and Paul Schilawsky at the Mozarteum in Salzburg. Roger coaches contemporary chamber music at the University of Alberta.

Roger was a founding member of the award-winning Hammerhead Consort. He is currently a member of *Duo Kovalis* with Montreal percussionist Philip Hornsey. In recent years Roger has performed with baritone Nathan Berg at Lincoln Center (New York City) and as soloist with New Music Concerts (Toronto) conducted by Robert Aitken. Later this month Roger will play solo recitals in Winnipeg and Milwaukee. Along with Andriy Talpash, Roger created Plexoos Ensemble in Edmonton. This contemporary music ensemble will have its inaugural concert on February 16, 2008 at Convocation Hall.

## Upcoming Events

**October**

**10 Wednesday, 4:30 pm**

Open Seminar

Distinguished Visiting Professor

John Hopkins

"The Three D's: Dedication,  
Doggedness and Making a Difference"  
Free admission

**14 Sunday, 8:00 pm**

University of Alberta

Symphonic Wind Ensemble

and University Symphony Orchestra  
with Distinguished Visiting Professor  
John Hopkins

Elgar Enigma Variations,

Holst Hammersmith

Grainger Colonial Song

Admission: \$15/adult, \$10/stud/sen

Tickets are available at the door

**15 Monday, 12:00 pm**

Noon Hour Organ Recital

with Visiting Artist Edward Norman

Free admission

**17 Wednesday, 5:00 pm**

*Hear's to Your Health*

Jacques Després, piano      Debussy's

Preludes, Book. 1

Foyer, Snell Auditorium, Walter

Mackenzie Health Sciences Centre

University Hospital

Free admission

**19 Friday, Time: TBA**

Piano Masterclass

Visiting Artist Richard Goode

Free admission

**20 Saturday, 8:00 pm**

Ovations Visiting Artist Recital

Richard Goode, piano

Works by Bach, Haydn, Debussy,  
Schumann and Chopin

Admission: \$40/adult, \$30/senior,  
\$10/student. Advance tickets are

available exclusively at TIX on the  
Square, 420-1757, or from the  
Edmonton Chamber Music Society,  
433-4532

**21 Sunday, 8:00 pm**

University of Alberta Madrigal Singers

Leonard Ratzlaff, Conductor

Program will include works by Barber,  
del Tredeci, Homilius, Kreek,  
Sweelinck and Villette

Admission: \$15/adult, \$10/stud/sen

Advance tickets are available  
exclusively at TIX on the Square,  
420-1757

**22 Monday, 8:00 pm**

University of Alberta and Grant  
MacEwan College Jazz Bands

Tom Dust and Raymond Baril,  
Directors

*An Evening of Big Band Jazz*

Admission: \$15/adult, \$10/stud/sen

Advance tickets are available  
exclusively at TIX on the Square,  
420-1757

**24 Wednesday, 8:00 pm**

University Symphony Orchestra

Concerto Competition Finals

Admission: \$15/adult, \$10/stud/sen

Advance tickets are available  
exclusively at TIX on the Square,  
420-1757

**Please donate to Campus Food Bank**



**Unless otherwise indicated**

Convocation Hall, Arts Building, University of Alberta

Please note: All concerts and events are subject to change without notice.

Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).